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## NEXT WEEK'S AUCTION SALES.

## Leslie Ward Pictures.

The noted collection of oils by the Barbizon masters, their contemporaries and the masters of the modern Dutch school, formed by the late Dr. Leslie Ward, of Newark, N. J., who died in London last summer, will be placed on exhibition at the American Art Galleries, No. 6 East 23 St., today with a press view, and will remain there on view until the sale at Mendelssohn Hall on Friday evening next, Jan. 13.

The quality of the Ward pictures is well known to collectors and dealers. Selected by Dr. Ward himself, with and by the advice of well known and competent experts during the past ten years, they form a remarkable ensemble and will attract the attention and interest of art lovers in Europe as well as America. Their dispersion will be a notable art event.

The collection includes representative examples of the following painters:

"An Arabian Cavalry Charge," by Adolf Schreyer; "Cathedral of St. Mark, Venice," by F. Thaulow; "White and Red Ox," by C. Troyon; "Entrance to Pasture," by Van Marcke; "Red Cow," by Van Marcke; "Pasture near Tréport," by Van Marcke; "Discovered Hiding Place," by Vibert; "Departure of Spanish Trooper," by Jules Wormis; "Gray Day," by A. H. Wyant; "Venice, Early Morning," by Ziem; "Head of a Donkey," by Rosa Bonheur; "A Percheron," by Rosa Bonheur; "Little Pilferers," by Bouguereau; "Springtime," by Jules Breton; "Le Scheldt pres d'Anvers," by Clays; "Calm on Scheldt," by Clays; "La Chaumière Normande," by Corot; "Clairière," by Corot; "Road in Forest, Ville d'Avray," by Corot; "Landscape with River," by Daubigny; "Pack Donkey," by Daubigny; "Light Infantry Soldier," by Detaille; "Fagot Gatherer," by Diaz; "Cattle in Meadows," by Marie Dieterle; "Brittany Farm," by Dupré; "Cattle at Pool," by Dupré; "A Young Arab," by Fromentin; "Arabs Hunting in Desert," by Fromentin; "On Guard—Tigress and Cubs," by Gérôme; "By Sea Shore," by Harpignies; "Jeune Fille Lisant," by Henner; "Auberge, France," by Isabey; "Old Man Feeding Cat," by Josef Israëls; "Le Vieux Scribe," by Josef Israëls; "Bergerie," by C. Jacques; "Gossips," by D. R. Knight; "Old Cottage," by Mauve; "Argument," by Meissonier; "Unloading Fishing Boat," by Mesdag; "Divided Interest," by Albert Neuhuys; "Venice Canal," by Martin Rico; "L'Abreuvoir," by Adolf Schreyer; "Arab Chief and Escort," by Adolf Schreyer.

## Collection of Modern Paintings.

Mr. Augustus W. Clarke announces that the first exhibition and sale for this year at his new galleries, No. 5 West 44 St., will be that of an important collection of modern foreign oils, the property of Col. H. O. Seixas. The collection comprises paintings principally of the modern French school. The exhibition will continue until the day of sale, Jan. 12.

## Chinese Rugs and Art Objects.

The Fifth Avenue Auction Rooms, No. 333-341 Fourth Ave. will sell on the afternoons of Jan. 12, 13 and 14 next at two o'clock each day, an exceptional collection of antique Chinese rugs and art objects collected by Y. Fujita & Co., of Kyoto, Japan. The rugs number forty-four, and include rare and remarkable examples of the Kang-shi, Yung-cheng and Chien periods together with a few that are attributed to the later periods of the great Ming Dynasty. The vases include a rare Blue Ginger jar of the Kang-shi period (1662-1722) and several others equally rare and artistic.

## Old and Modern Furniture.

The lovers of old and modern furniture will again have an opportunity to select good specimens at the sale at auction at the Fifth Avenue Art Galleries, No. 546 Fifth Ave., this coming week on the afternoons of Jan. 12-14, Thursday, Friday and Saturday next, of the fine pieces

owned by Mrs. C. Volney King and Mr. W. K. Aston, with which will be offered other fine specimens from various estates.

The fashion of furniture collecting, which is rapidly growing, lends especial interest to this sale, which will be conducted by Mr. James P. Silo at 2.30 o'clock each day.

## STRONG PLEA FOR ACADEMY SITE.

Mr. Arthur Brisbane strongly endorses in the Evening Journal the site proposed for the new Academy Design Building in Bryant Park, as follows:

"The public library, facing on Fifth avenue, is a beautiful building, an honor to New York City and to Thomas Hastings, whose genius created it.

"At the rear of the library is Bryant Park, a large valuable open space—disfigured and made hopelessly hideous at its western extremity by the unsightly elevated railroad and the rushing trains.

"A plan has been devised which will make that park architecturally in keeping with the library, do away with the annoyance and a great deal of the noise from the elevated railroad, make beautiful, finished, architecturally complete and satisfying the park that is now, to the west, an unsatisfactory waste.

"The idea, which should be indorsed by everybody and carried out promptly, is to build along the extreme western end of Bryant Park, from Fortieth to Forty-second street, a beautiful Academy of Design, architecturally in keeping with the library at the eastern end. Carefully worked out, ready for immediate execution, the plan must appeal to every common sense citizen, to every real estate owner in that neighborhood, to every man taking pride in the city and its appearance.

"According to this plan, the beautiful stone railing of the library would extend all the way along the southern and northern sides of the park. The western extremity of the park, four hundred feet long, would be occupied by a beautiful building of white stone, sufficiently high to keep out from the library the sight and the sound of the offensive elevated railroad structure.

"Over the Sixth Ave. sidewalk, which is twenty feet wide, from Fortieth to Forty-second street, there would be built a beautiful colonnade, under which pedestrians would be protected from the rain.

"Along the edge of the park, and taking up a strip of the park only thirty feet deep, there would be a beautiful gallery, four hundred feet in length, thirty feet in width, devoted to exhibitions in sculpture and other suitable exhibitions of interest to the whole city.

"Thus the ground floor of the structure would include a colonnade twenty feet wide and four hundred feet long, on the present sidewalk of Sixth avenue, underneath the elevated railroad, and an enclosed hall for exhibiting sculpture or for other exhibitions, thirty feet wide and four hundred feet long, on the territory of the park.

"And above this ground floor there would be the main floor of the structure, the Academy of Design proper, a magnificent, lofty hall, fifty feet wide and four hundred feet long.

"Nothing more beautiful could be imagined, nothing that would do more to decorate the city, to serve the citizens, to complete the beauty of the park and of the public library, and to remedy, what at first seemed hopeless, the jarring hideousness of the elevated railroad at that spot.

"Those that oppose this improvement doubtless do so sincerely, but their opposition is unwise. It is not a question of taking park territory for any purposes foreign to the park.

"On the contrary, this strip of the park that would be taken—only thirty feet in width—would add to the beauty of the park, it would contain beautiful exhibitions of sculpture, it would be accessible at all times from the park, increasing the park's beauty and usefulness, and above would be the great hall four hundred feet long for exhibitions of pictures and other useful enterprises.

"There will, of course, be entrances to the park, as at present from all of the corners, and at Forty-first street and Sixth avenue. All real estate in that neighborhood would be greatly improved, and, what is infinitely more important, the city itself would be improved, made more beautiful, the library and its surroundings would be rounded out and completed artistically.

"The greatest credit is due to Mr. Hastings, the architect, who has devised this means of beautifying the city, and all opposition to the plan ought to be withdrawn."

## ART POLITICS DECRIED.

A special cable to the N. Y. Times from Paris dated Dec. 31 says:

American artists in Paris are not pleased with the attitude of the authorities at home. An important group of them will refuse to submit their pictures to the committee in New York which, under a special appropriation of Congress, is to select the paintings to be sent to Rome for the universal exhibition which is to be held there next Spring.

It might be invidious at the present moment to name those who are included in this group, because the conditions which now actuate several of them may be modified, and they may thus be induced later to change their minds.

A number of American artists in Paris have been invited by the Italian Government to send their exhibits direct to Rome. Their confrères, of course, regard them with a certain degree of envy, not necessarily unfriendly. The opinion is freely expressed in Paris studios that if the officials in charge of the Rome exhibition were aware of the feeling of the majority of American artists there, a far greater number of direct invitations would be forthcoming.

There appears to be no personal objection to the three eminent American artists—W. M. Chase, J. W. Alexander and J. A. Weir—who compose the committee of selection in America; but there are very strong objections to influences alleged to be behind them. A well-known artist here said to me this week:

"It is the same sort of official arrogance which some years ago caused an injunction to be put upon the committee acting for the Pennsylvania Academy of Fine Arts not to invite the artist Bridgman to contribute to its annual exhibition, the case being purely one of personal prejudice. Fortunately the policy of that institution has changed since.

"The American artists in Paris, at the same time, have not any great reason to congratulate themselves upon the attitude toward them of the controlling element in the New York Academy of Design. Unfair conditions such as these were the cause of an absolutely unworthy representation of American art at the last Venice exhibition.

"I am afraid that what may aptly be called politics in art is the curse of more than one American art school. I have it from a member of the committee which allotted prizes at the exhibition of contemporary American painters at Washington two years ago that he found that the other members, before his arrival there, had all the wards cut and dried, each one having his own pre-selected candidate, and it was only by determined insistence that my informant—an eminent painter living in Paris—finally obtained the award of a prize to Frederic Friesseke."

It is somewhat curious that while the complaint of the American artists in Paris is that a sort of oligarchy rules in America in matters of this kind, there is an equally sharp protest from French artists against what they term "ultra-democratic conditions" affecting their own situation. Henri Marcel, the French Commissary General for the Rome exhibition, has refused to issue invitations to members of the great salon societies who are "hors concours" prior to the examination of the works of less noted artists, all having to be submitted in competition. The older artists, those especially who have definitely "arrived," are indignant at this attitude, and the Vice President of the senior salon frankly makes himself their mouthpiece. He has also expressed the fear that the flimsy construction of the French pavilion at Rome may cause the loss of invaluable works of art by fire.

Fernand Cormon of the Institut de France says:

"Be careful of French art suffering from the machinations of the cabal of which many of the unscrupulous are members and the object of which is to push to notoriety the works of inferior artists, those especially who affect the grotesque."

He accuses a certain part of the daily press of aiding and abetting this conspiracy, the chief victims of which, he adds, are rich Americans.

## ARTISTS CLAIM DAMAGES.

A special cable from Paris to the N. Y. World, dated Dec. 31, says:

American artists resident in Paris, who exhibited at the recent show of pictures in St. Louis held under the management of Halsey C. Ives, director of the Municipal Art Museum there, are voicing loud complaints because of the neglect of some one to insure the proper packing of the pictures when they were shipped back to Paris.

Several paintings have been returned in such a damaged condition that claims for remuneration will be made, with a prospect of law suits if these claims are not settled.

Hardly a single Paris exhibitor at the St. Louis show has received his pictures uninjured, while some are ruined absolutely.

In one of the paintings returned to Parke C. Dougherty, a well known landscape painter from Philadelphia, three large holes have been made in the canvas by nails, almost entirely destroying the value of the picture, and the frame is broken.

A case containing a picture of Lionel Waldon was smashed. The picture was out of the case and the frame was broken. Frederick Friesseke is another sufferer. His picture escaped serious damage, but the frames were ruined. Obertufer had a similar experience.

Obertufer had a similar experience. About the only one of Paris-American artists to escape loss is Richard Miller. The case in which his picture returned was badly smashed, but his picture and its frame were not hurt.

These pictures were exhibited in Buffalo and then sent to St. Louis, whence they returned here. It is thought here that the blame belongs to those who were in charge of the arrangements at St. Louis. The paintings damaged have a market value aggregating a considerable sum. The artists are now writing their complaints and demands, which will be sent to Mr. Ives.

## CHICAGO.

Several important exhibitions opened on Tuesday last at the Art Institute. George H. Hitchcock is showing a collection of his Dutch outdoors with figures described in these columns when recently shown at the Knoedler Galleries, New York. Mrs. Walter Shirlaw, assisted by Mr. Bramhall, of the Folsom Galleries, is superintending the traveling memorial exhibition of painting, drawings and decorations by her late husband. A "one man" display is that of landscapes by Arthur B. Davies, whose work is well known to exhibition goers by examples of his work represented in all the leading exhibitions. An exhibition of American etchings, the first of its kind ever held in this city, is now on under the auspices of The Chicago Society of Etchers.

## OBITUARY.

## Frederic Bonner.

Frederic Bonner, the art collector and patron, died Tuesday morning last in this city. He was the second son of the late Robert Bonner, owner of the old N. Y. Ledger, was born in 1856, graduated at Princeton in 1878 and then joined the editorial staff of the Ledger. He was made editor in chief in 1887 and retained the post until the sale of the journal in 1891. Since that time he has devoted himself to the collection and study of pictures. He owned a number of fine examples of the Barbizon and later modern French masters, and also some American paintings. He was a member at times of the Art Committees of the Union League and Lotos Clubs. Mr. Bonner leaves a widow, who was Miss Louise Clifford.

## Joseph Uphues.

Prof. Joseph Uphues, the sculptor, died in Berlin last Monday. His best known works are statues of Frederick the Great, Emperor Frederick, William II, Bismarck, Moltke and Schiller. He was a member of the Berlin Academy. The artist made a replica of the statue of Frederick the Great, which was presented by the Kaiser to the United States, and stands in the War College at Washington.

## Francois La Moriniere.

The landscape painter, Francois La Moriniere died in Antwerp on Wednesday last. He was born in Antwerp, 1828, was a pupil of the Antwerp Academy, and became a professor there in 1885. He was an honorary member of the Rotterdam and Prague academies.